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## END PLAY

by Koshi Takashima

After the big mid-game battles, which follow the jockeying for position of the Fuseki stage, come the finishing touches which the Japanese call "Yose". These are the sealing off plays, usually along the border, and often the game is won or lost in the course of this end-play. Proper timing and the skillful use or seizure of sente at this time can easily gain 15 or 20 points.

We can distinguish three types of position, as illustrated in Figure 1:

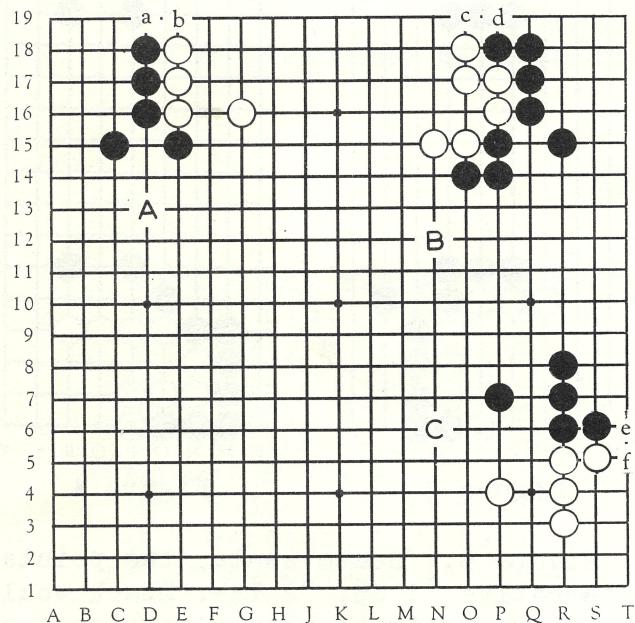


Figure 1

A. Sente-sente:- positions where either side can play with sente. If White plays at a, Black must answer or lose quite a few points. Similarly, if Black plays first, at b, White must answer.

B. Sente-gote: sente for one player, gote for the other. If  $^1$ l at c, White must answer; if  $^1$ l at d, Black can tenuki without much loss, or reply  $^2$ Q19, whereupon White must play  $^3$ c at c or lose the stone at d, after which Black has sente and can play elsewhere.

C. Gote-gote.  $^1$ l at e loses sente, so would  $^1$ l at f. In either case, the obvious answer calls for a protective reply - thus  $^1$ l at e,  $^2$ T7,  $^3$ T5, and now Black has the lead.

The player who can first break away from the big battles should go around the board selecting all the sente-sente places first, then the sente-gote points. Finally the gote-gote positions are finished off by alternation. In selecting the sente-sente positions, one chooses first the plays which it would be most expensive for the opponent to ignore. Otherwise the opponent may break away for a moment to make a big sente play of his own choosing - big in the sense that it must be answered, not necessarily big in the sense that of itself it nets him many points. This diversion concluded to his satisfaction, he can return to the original position and make his defensive reply. This sequence of events is to be prevented when possible, though it cannot always be avoided, for sente changes hands rapidly in the end game.

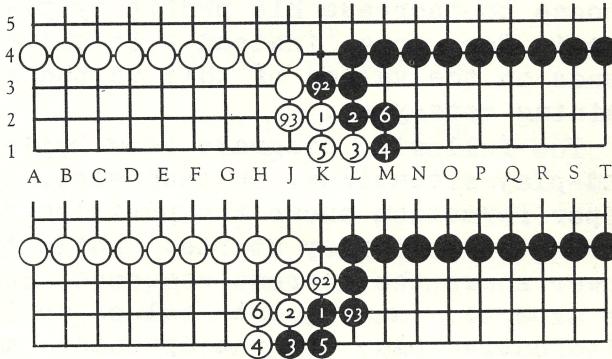


Figure 2

Figure 2 shows a highly artificial situation constructed to illustrate how the value of a yose play is calculated. In the upper sequence, W plays first, and keeps sente. It would be gote for him to play K3, so we can assume that almost invariably B will, sometime later, get a chance to play 92, whereupon W must guard with 93 (enumeration arbitrary). In the lower

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sequence the roles of the players are reversed. Now the local scores in territory points are White 25, Black 22 in one case, Black 25 White 22 in the other. In one case White "wins" by 3, in the other, Black by 3. The difference between these two events is, then, 6 points. This is what this particular sente-sente yose is worth; the calculation is always versus the result obtained if the opponent plays first instead. After the value given the word "approximately" is always understood, since we cannot be completely certain that the 92 - 93 plays will be as stated. When the player having sente gets to his last sente play, he may choose to increase his profit by playing it for gote instead - it all depends on the values of this vs the remaining gote-yose.

The following diagrams show typical end-play situations. In each case, the upper formation shows the position before the end-play starts, while the lower shows the correct sequence. Sente aspects, and point values vs the alternative play by the opponent are given for each position. The first group of positions shows plays on the first or border line.

Figure 3. Sente-sente. Worth four points as against the alternative  $^1 R1$ ,  $^2 S1$ ,  $^3 Q1$  after which B must guard against  $^2 S2$  by playing  $^2 S2$ ,  $^2 T2$  or  $^2 S3$ . This is one of the most common yose.

Figure 4. Sente-sente, six points. In this position White must give more

ground than in Figure 3; if  $^2 O1? ^3 O2$ . Alternative,  $^1 M1$ ,  $^2 L1$ ,  $^3 N1$ ,  $^4 L2$ .

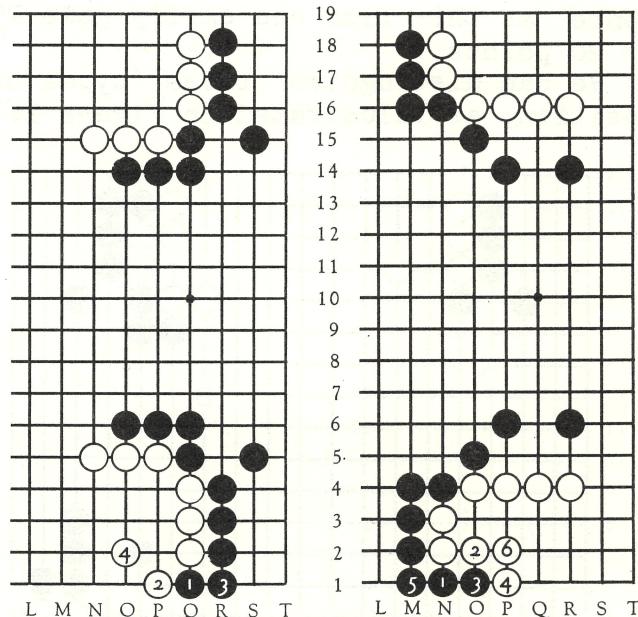


Figure 3

Figure 5. Sente-sente, two points. Alternative  $^1 S5$ ,  $^2 T3+$ . Black would then take sente to play elsewhere, so that later W would get to play T5. If this were the last yose on the board, B could continue with  $^3 T5$  himself, for a profit of two more points with gote.

Figure 6. Sente-sente, eight points. Alternative  $^1 T6$ ,  $^2 T7$ ,  $^3 T5$ ,  $^4 S8$ .

Figure 7. Sente-gote, four points. If B tenuki instead of at  $^2$  then W gets seven points but with gote, playing  $^1 S1$ ,  $^2 T3$ .  $^2 S1$  is the right place; if T3 instead, then  $^1 S1$ ; if  $^2 R1$ , then Ko ( $^3 T2$ ,  $^4 P1$ ,  $^5 S1$ ). Alternative,  $^1 Q1$ .

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Figure 8. Gote-gote, seven points. Usually  $\cdot^4$  would be played at S1, as in Figure 7, which saves three points—but not in this case! If  $\cdot^4$  S1, then  $\cdot^5$  S6, and B loses two stones (S8,S9). Alternative,  $\cdot^1$  Q1.

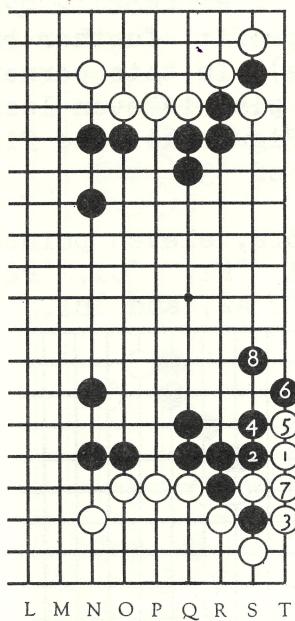


Figure 5

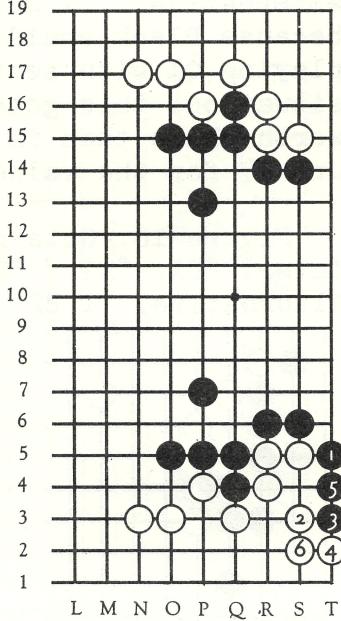


Figure 6

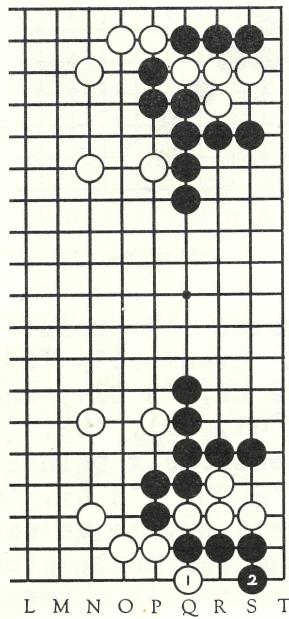


Figure 7

Figure 9. Gote-gote, five points.  $\cdot^1$  is a fine play. Later  $\cdot^3$ C1,  $\cdot^4$ A3, and  $\cdot^5$ A1. Alternative,  $\cdot^1$ A4,  $\cdot^2$ A6,  $\cdot^3$ D1.

Figure 10. Gote-gote, 3 1/2 points. The half point, because later  $\cdot^2$ A2,  $\cdot^3$ A3

and Ko. If  $\cdot^1$ B3 instead of B1, (hoping for  $\cdot^2$ B4,  $\cdot^3$ B1,  $\cdot^4$ A3,  $\cdot^5$ C1,  $\cdot^6$ C4+2 which would be four points with sente for W) then  $\cdot^2$ B1 and W loses.

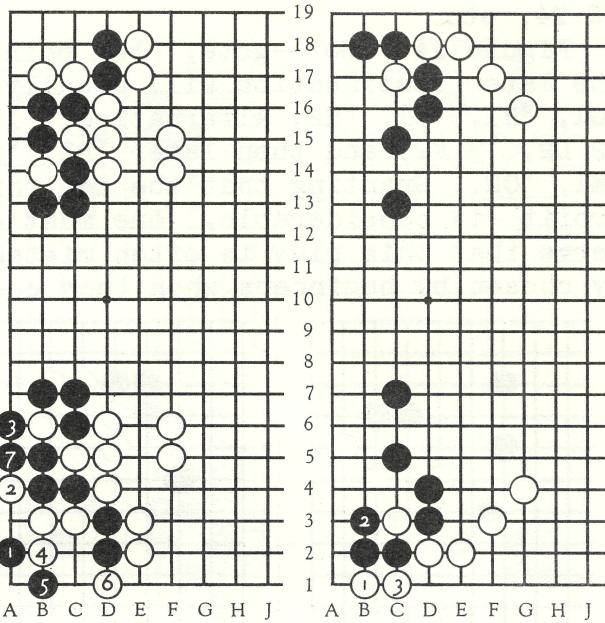


Figure 9

Figure 10

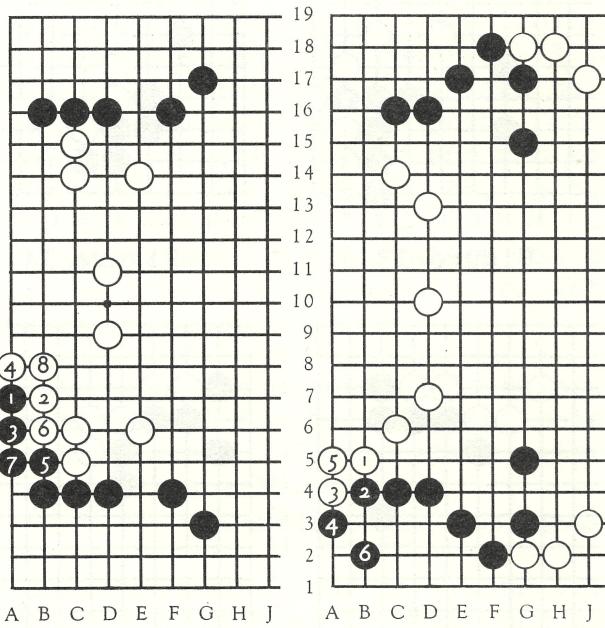


Figure 11

Figure 12

Figure 11. Sente-gote, nine points. This is the so-called "monkey jump". Alternative,  $\cdot^1$ B5,  $\cdot^2$ tenuki ( $\cdot^2$ A5 would be gote) and now or later  $\cdot^3$ A4,  $\cdot^4$ A3,  $\cdot^5$ A5,  $\cdot^6$ B3.

The following figures 12 to 28 show common second line plays.

Figure 12. Sente-sente, six points. See introductory discussion above.

### END PLAY

Figure 13. Sente-gote, 11 points. This shows the penalty of ignoring a play ( $^0S5$ ) like  $^0l$  of Figure 12. Alternative,  $^0l S4$ , followed by the usual  $^2T4$ , etc.

Figure 14. Gote-gote, ten points. The later continuation will usually be  $^0G1$ ,  $^0H1$ ,  $^0F1$ ,  $^0H2$ . Alternative,  $^0l E2$   $^2D2$ ,  $^3F2$ , and then later  $^0D1$ ,  $^0C1$ ,  $^0E1$ ,  $^0C2$ . Granting that the ten point profit is considerable, one must observe that this play is often mistakenly chosen by beginners when they could

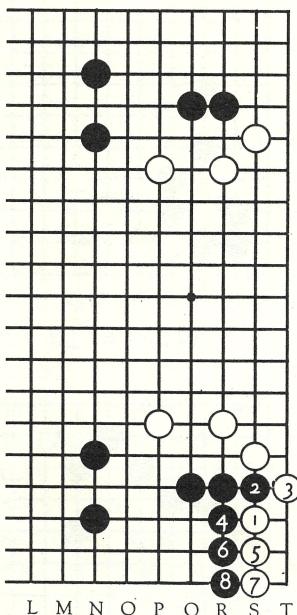


Figure 13

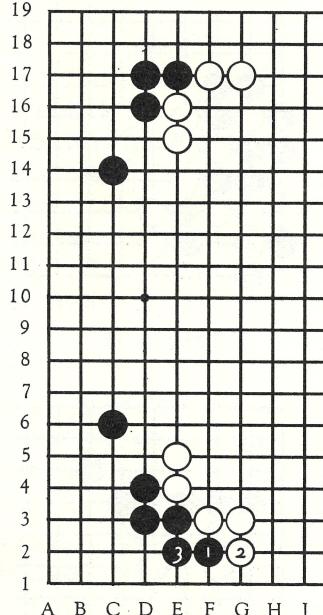


Figure 14

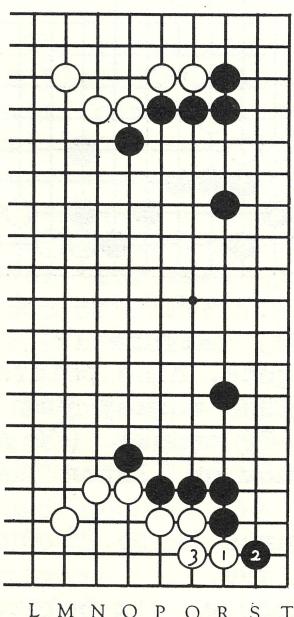


Figure 15

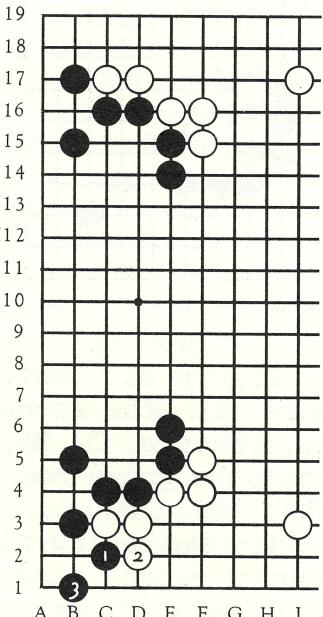


Figure 16

instead make plays like Figure 3 at two or three places first, for a much greater profit.

Figure 15. Gote-sente, eight points. Later,  $^0S1$ ,  $^0T2$  and eventually  $^0S3$ . Alternative,  $^0l R2$ ,  $^2P2$  (not  $^2Q2$ , because Black could profit further by playing Q1 with sente). In this corner situation, this gote play is even less worth-while than in Figure 14. See Figure 17 for the value of  $^03$ .

Figure 16. Gote-gote, eleven points. Later,  $^0D1$ ,  $^0E2$ ,  $^0E1$ ,  $^0F1$ ,  $^0C1$ ,  $^0F2$ . Alternative,  $^0l B2$ ,  $^2A2$ , and  $^0B1$ .

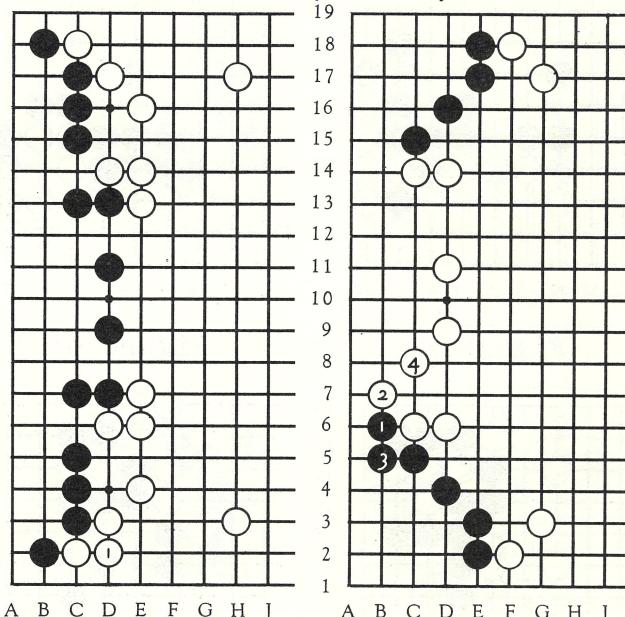


Figure 17

Figure 18

Figure 17. Gote-gote, 13 points. Later,  $^0B1$ ,  $^0A2$ , and eventually  $^0B3$ . Alternative,  $^0l D2$ ,  $^2E2$ ,  $^3C1+$ , and later  $^0E1$ ,  $^0F2$ ,  $^0F1$ ,  $^0G1$ ,  $^0D1$ ,  $^0G2$ .

Figure 18. Sente-sente, six points. Alternative,  $^0l B6$ ,  $^2B5$ ,  $^3A5$ ,  $^4A4$ ,  $^5A6$ ,  $^6B3$ . Sometimes, as we see from this diagram and the next, the diagonal play on the second line keeps sente.

Figure 19. Sente-sente, six points. Usually this second line play is gote, but this time B must defend against a following white play at B2, hence  $^04$ .

Figure 20. Gote-gote, 13 points. Which is merely the other side of the

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coin of Figure 17. After  $\cdot 3$  T7, White tenuki. Later B can continue with  $\cdot T_5$ ,  $\cdot S_4$ ,  $\cdot T_4$ ,  $\cdot T_3$ ,  $\cdot T_6$ ,  $\cdot S_3$ . Overall, this is 13 points vs the alternative  $\cdot 1$  S6,  $\cdot$ tenuki, later  $\cdot T_8$ ,  $\cdot S_9$ ,  $\cdot T_9$ ,  $\cdot T_{10}$ . In special cases, the capture of the second line stone can be sente, as the next figure shows.

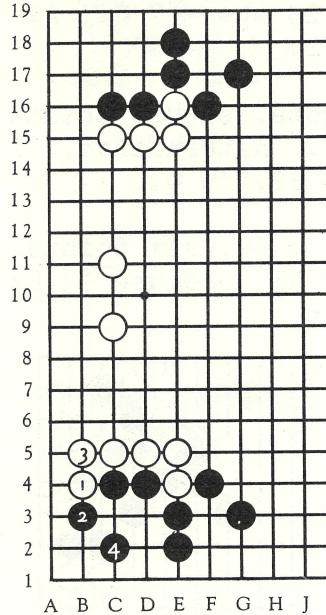


Figure 19

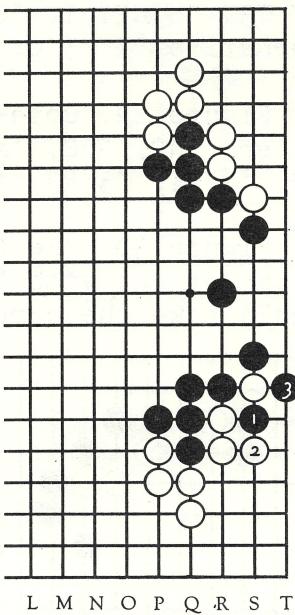


Figure 20

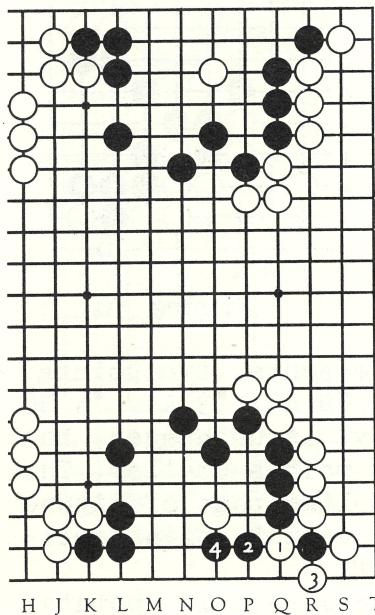


Figure 21

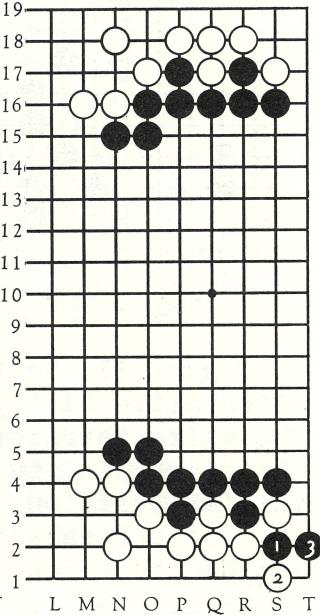


Figure 22

Figure 21. Sente-gote, 12 points. Alternative,  $\cdot 1$  Q2, later  $\cdot S_1$ ,  $\cdot T_2$ .

Figure 22. Gote-gote, nine points. Alternative,  $\cdot 1$  T2, later,  $\cdot T_4$ ,  $\cdot T_5$ ,  $\cdot T_3$ ,  $\cdot S_5$ . If B is not in condition to

win a Ko fight, he must play S5 instead of T5 in answer to  $\cdot T_4$  (whence, of course,  $\cdot T_5$ ,  $\cdot T_6$ ,  $\cdot T_3$ ,  $\cdot S_6$ , and the nine point difference has become 11).

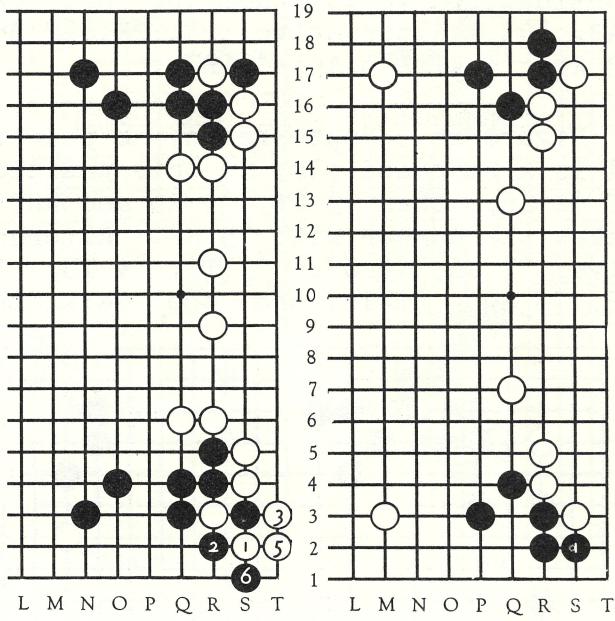


Figure 23

Figure 24

Figure 23. Sente-gote, seven points.  $\cdot 4$  is played at R3. Alternative,  $\cdot 1$  T4,  $\cdot 2$  T5,  $\cdot 3$  T3,  $\cdot 4$  S6,  $\cdot 5$  R2+. Black thus gains six, White loses one point. Or B can choose to retain sente and win only two points by  $\cdot 1$  T4,  $\cdot 2$  T5,  $\cdot 3$  S2,  $\cdot 4$  T3, and later  $\cdot T_2$ ,  $\cdot R_2$ . If it is B's play, then, the situation can be called sente-sente two points, or gote-sente seven points.

Figure 24. Gote-gote, 13 points. Alternative,  $\cdot 1$  S2. An important point for both players. Continuation later,  $\cdot S_4$  - see Figure 20.

(Continued on next page)

ROBERT GILLOOLY, our far-flung Vice-President, continues to make good use of his opportunities in Japan. He now has the distinction of being the only Association member to have played with Go Sei-gen (<sup>SEVEN</sup> nine stones). The master won - eight points. Another noteworthy occasion was a game with the 7th Dan master Hasegawa at seven stones. Bob's opening plays in this one were beautiful; it will be published, with com-

(Continued on page 39)

### END PLAY

Figure 25. Sente-sente, 8 points. If W plays tenuki instead of  $\circledast 4$ , he converts  $\circledast 1$  to gote at a loss of five more points, or thirteen total. The continuation would then be  $\circledast B2$ ,  $\circledast C2$ ,  $\circledast A3$ ,  $\circledast C3$ . Alternative,  $\circledast 1 B5$ ,  $\circledast 2 B6$ ,  $\circledast 3 A6$ ,  $\circledast 4 A7$ ,  $\circledast 5 A5$ ,  $\circledast 6 B7$ .

Figure 26. Sente-sente, 8 points.  $\circledast 1$  is a standard play in this position; if  $\circledast 2 S6$ , then  $\circledast 3 S4$ ,  $\circledast 4 R6$  and White takes the corner with  $\circledast 5 R2$ . Alternative,  $\circledast 1 S6$ ,  $\circledast 2 S7$ ,  $\circledast 3 T7$ ,  $\circledast 4 T8$ ,  $\circledast 5 T6$ ,  $\circledast 6 S9$ . (This, and the next two

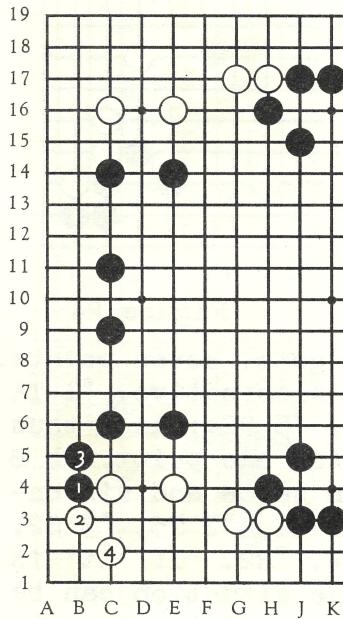


Figure 25

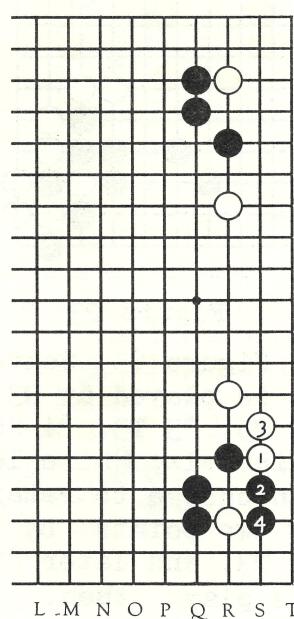


Figure 26

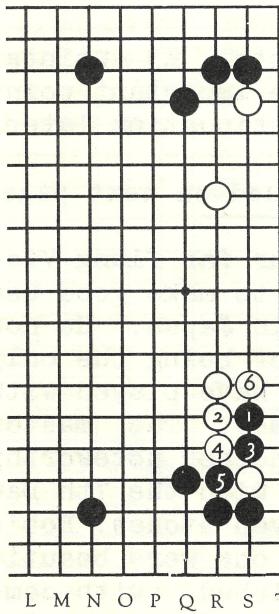


Figure 27

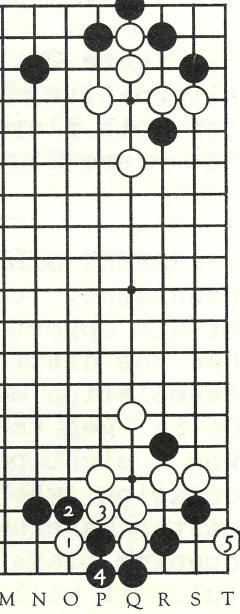


Figure 28

figures are more complex and less frequently seen.)

Figure 27. Sente-gote, 11 points. Alternative,  $\circledast 1 R5$ .

Figure 28. Sente-gote, seven points.  $\circledast 5$  is good; the reply is  $\circledast 6 R3$ , then  $\circledast 7 T3$ ,  $\circledast 8 N2$ . If  $\circledast 6 T3$  then  $\circledast 7 S2$ . Alternative  $\circledast 1 P3$  or  $T2$ .

Figure 29. Gote-gote, eleven points. Later,  $\circledast N2$ ,  $\circledast O2$ ,  $\circledast M2$ . Alternative,  $\circledast 1 Q2$ ,  $\circledast 2 Q4$ ,  $\circledast 3 R3$ ,  $\circledast 4 P2$ ,  $\circledast 5 Q1$ .

Figure 30. Sente-gote, six points. B cannot cut with  $\circledast 2 R1$  because  $\circledast 3 R3$  would take the corner.

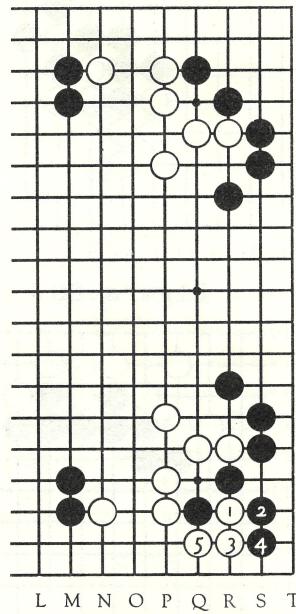


Figure 29

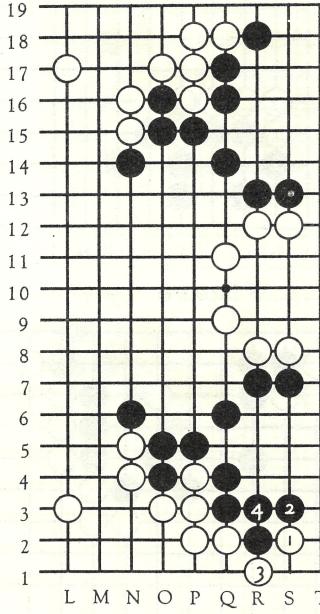


Figure 30

Figure 31. Sente-sente, two points. Alternative  $\circledast 1 A5$ ,  $\circledast 2 A6$ ,  $\circledast 3 A4$ ,  $\circledast 4 B6$ . The white territory is unchanged, but the black is two points smaller. The initial position, like that of Figure 32, is a frequent result of a familiar handicap Joseki.

Figure 32. Gote-gote, 14 points. Alternative,  $\circledast 1 C2$ . Because this time there is a black stone at C8, rather than C10, W cannot play at C4 to arrive at the initial position of Fig 31.

Figure 33. Gote-gote, six points. The plays not shown are  $\circledast 7 F2+$ ,  $\circledast 8 F3$ ,

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\*9 F1. Alternative, \*1 F1. (For Black to play \*1 D1 would be to play "dame with sente".)

Figure 34. Sente-gote, four points.  
Alternative \*1 O1.

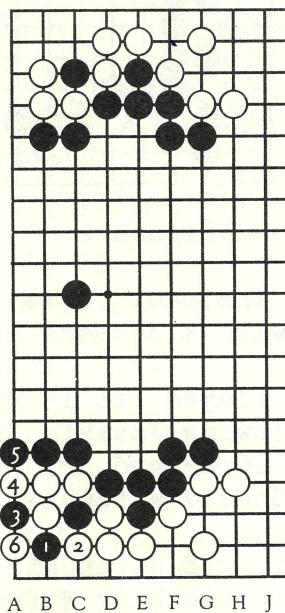


Figure 31

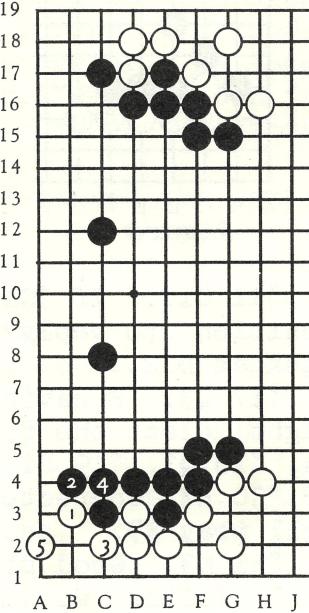


Figure 32

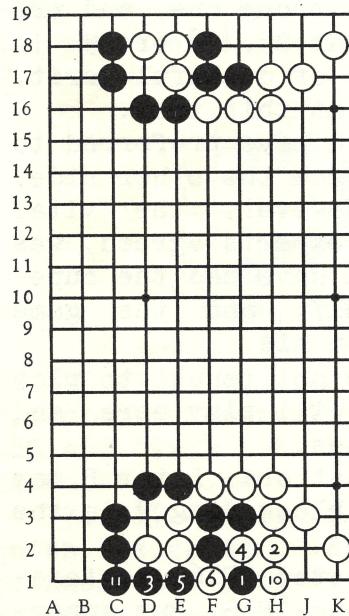


Figure 33

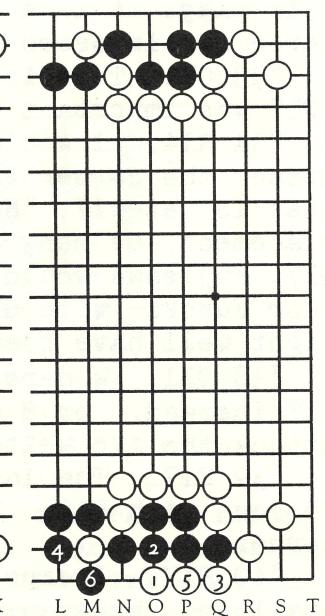


Figure 34

Figure 35. Sente-sente, five points.  
After \*8, Black should tenuki, which later leads to \*A7+, \*A4. Alternative, \*1 A4, \*2 A3, \*3 A5, \*4 B3.

Figure 36. Gote-gote, 18 points.  
One of the biggest yose. \*1 is a good

play. Alternative \*1 C3, later \*E1, \*F1, \*D1, \*F2.

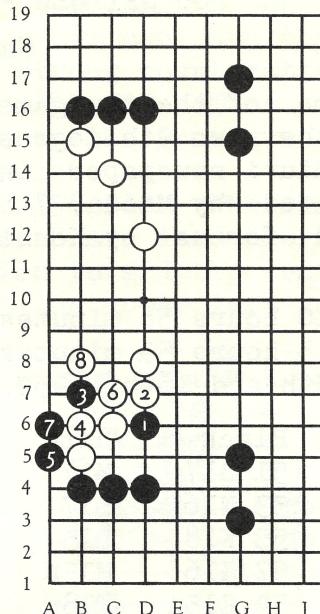


Figure 35

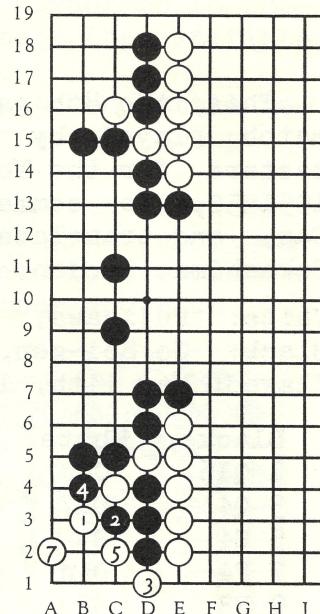


Figure 36

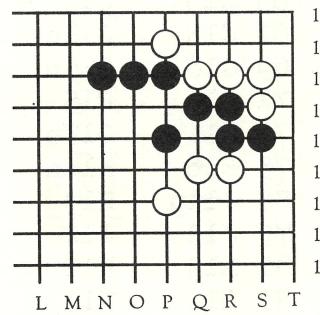


Figure 37

Figure 37. Gote-sente, three points.  
\*3 S1 is good - if \*3 O1 instead, then \*4 S1, and White would have three more points in the corner. This position is often seen in handicap games. Alternative, \*1 O2, \*2 N2 - later \*O1, \*Q1.

(Continued from page 37)

ments, in our next issue. Another game of interest, which came out jigo, was with one of the three Honda sisters, - Miss Sachiko Honda, professional Shodan, at five stones. [After seeing a group photograph taken when the senior Miss Honda (4th Dan) won the Women's Championship match, we are compelled to remark that Fuseki is not the only thing of beauty in Bob's Go-life!]

## GO SEI-GEN - FUJISAWA MATCH

### Game 8

This, the 8th game of the ten game match played by the two 9th degree masters for the Yomiuri newspaper in 1951-52, is commented by Maeda, 7th Dan, and translated for us by Koshi Takashima, Shodan.

White: Fujisawa, 10 hours 56 minutes

Black: Go Sei-gen, 3 hours 59 minutes

Played: May 14th, 15th and 16th, 1952.

Black	White	Black	White
1 Q16	C4	51 S17	M17
3 Q4	D17	53 N16	L17
5 E4	E3	55 K18	L15
7 F4	D4n	57 K16	M15n
9 F3	E2	59 E15n	F18n
11 C14n	C16	61 E18	E17
13 C11	O3	63 D18	D14n
15 M3	R3	65 D15	C15
17 Q3n	R4	67 C13	G18n
19 Q5	Q2	69 C18	G15n
21 P2	R2	71 F16	F15
23 P3	R6	73 E14	G17n
25 D6	F2	75 E16	H14n
27 K17	H3	77 J14n	H13
29 P7	R7n	79 J13	J12
31 K3n	H5n	81 L13	K12
33 C7n	R14n	83 L14	N14
35 R15	Q14	85 N13	O14
37 O16	Q11n	87 H12n	F13
39 F17n	R17n	89 G12	F12
41 S15n	P17	91 G10	F10
43 P16	O17	93 F9	F11
45 Q17	Q18	95 H10	C17n
47 N17	N18	97 B17	B16
49 R18	P18n	99 B18	D13

\*8 D4. If \*8 F3, see Figure 1. In this Figure White may play 12 G3 at G4 instead. The continuation would then be as shown in Figure 2, ending with \*32 at G7 or J5. Black has given up the corner for outside advantage, and is slightly better off than White. If, however, B seeks to take the corner instead, he must capture the three whites on line 3 through the following variation: \*19 D2, \*20 H3, \*21 G2, \*22 D5, \*23 F2, \*24 C6+.

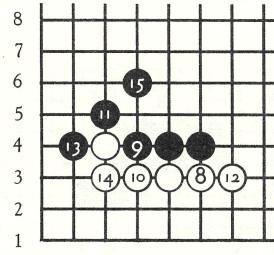


Figure 1

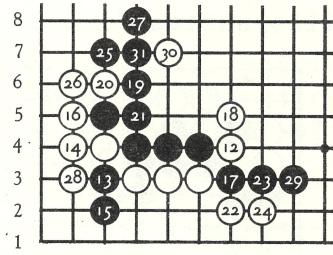


Figure 2

\*11 C14. If \*C15 instead, W is in position to reply with a squeeze attack at D12.

\*17 Q3. B having played at 15 M3, might elect the following Joseki: \*17 R4, \*18 Q3, \*19 P4, \*20 O2 and \*21 N5.

\*30 R7. Correct. Should W tenuki, B will play R7.

\*31 K3. Good play. If W tenuki, B will follow with H4, blocking W from the center.

\*32 H5. Fujisawa spent two hours on this play. It is a strong one, and prepares for invasion at O5, C8 or D9.

\*33 C7. This is of doubtful merit. \*F17 was important at this time.

\*34 R14. I would have preferred to attack the corner from the other side, that is at O17. However, the vital placement, as many experts agreed, was G17. Fujisawa would have had the superior Fuseki with G17, and the game might well have been his.

\*38 Q11. W dare not tenuki to play G17 instead, or B will play here and attack the two whites.

\*39 F17. The last oba. Later B may follow with E15, blockading W in the corner.

\*40 R17. I expected \*F16 to forestall the threatening \*E15. But apparently Fujisawa felt that in that case he could reduce the black center easily enough with an attack at D8.

\*41 S15. Go Sei-gen thought for over 40 minutes, and rejected the usual and simple \*41 Q17, \*42 S15, \*43 S16 or R16. \*41 S15 initiates very complicated play.

### Game 8

°50 P18. The first day ends with this sealed move. W generally replies at L17, but as things stand the continuation would be favorable for Black. Thus: °50 L17, \*M17, °L16, \*M18, °L18, and \*P18.

°58 M15. W has managed to establish himself on the upper border, with possibilities toward the center. As long as B can play M19, this white group is not safe, but White is in no immediate danger.

°59 E15. Black has gained the tempo for the blockade mentioned above.

°60 F18. A surprise. I had expected the more important °J14 or °05, since the upper left corner is quite safe without F18. If B attacked, the play might go as follows: \*B15, °B16, \*E18, °D18, \*E17 and °B18. However, °F18 is good too. Now begins the big fight.

°64 D14. A serious mistake. °F16 was the right play here, followed by \*G17, °C18, \*G18, °E16, and W would have saved the corner.

°68 G18. W should have played F15 instead. This leads to the capture of °D15 and °E15 as shown in Figure 3, and White still has a chance to win.

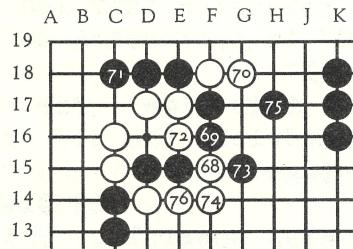


Figure 3

°70 G15. Again °F15 was the critical point! When Fujisawa played °70 G15 and °72 F15 he must have miscalculated.

°74 G17. White is forced to relinquish the corner. He had apparently planned to play °74 C17 instead, expecting to capture the three blacks in the corner and now realizes his mistake. - The continuation following °74 C17 would be °75 G17! °76 H17, °77 H16! obviously poor for White.

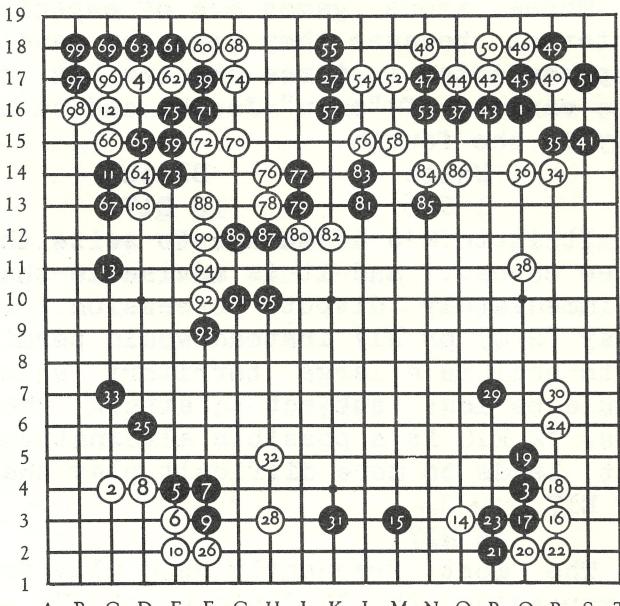
°76 H14. The loss of the corner is big. °76 J15, assuring capture of the three blacks on line K, was not sufficient compensation, since it would

leave B free to play N7, protecting and enlarging the southeast.

\*77 J14. B takes advantage to rescue his men, and through them initiate a strong counterattack.

\*87 H12. Thus a pitched battle between the contiguous enemy groups is launched.

°96 C17. The whites on lines F, G and H are in danger. W gives up expansion toward the center to concentrate on the upper left corner and side.



A B C D E F G H J K L M N O P Q R S T  
1 - 100

Black	White	Black	White
101 E13	D12	117 D8n	A13
103 E12	C12	119 G16n	02n
105 B12	D11	121 O1	N1
107 E11	D10	123 P1	05
109 E10	D9	125 N2	N3
111 E9	B14	127 M1+	M5
113 B13	B11	129 P6	K5n
115 B10n	A11	131 N8n	

\*115 - 117. Beautiful play!

\*119 G16. Black cuts and averts the threat of losing the corner through °A17 and °E19. Now Black is definitely ahead.

\*120 O2. W tries a desperate attack in the lower right quadrant, but fails.

\*130 K5. End of the second day.

\*131 N8. When Fujisawa saw this sealed play put on the Go-ban the following morning, he resigned.

### THREE STONE HANDICAP OPENING

Bruno Rüger

[This is the last in a series of handicap openings taken from "Das Vorgabespiel beim Go", by Bruno Rüger. As usual, Black's play is so precise as to indicate that he has received too great a handicap, but the play is very instructive nevertheless.]

Three stone games are of especial interest because they have the handicap character in three corners but add the variety of "even" Joseki and strategy in the fourth.

White	Black
1 C16	2 E17

It is to W's advantage to seize the free corner, and it is advisable that B immediately dispute possession. To play \*2 C7 or N17 instead would permit W to enclose a large territory which would be less subject to attack than B's. \*2 E16 is a possible alternative, but leads to more difficult play than \*2 E17.

3 H17

The most frequently used play for compressing the \*E17 stone. \*G17 or J17 are possible alternatives. White threatens to continue with D17.

4 C17

B had two other possibilities. \*4 C13, whence \*5 D15, \*6 C10, \*7 F16, \*8 D6; or \*4 E14, \*5 C13, \*6 L17 or K17. In the first case he would obtain a strong position on the lower left, still threatening to play at C18 upon opportunity; the second line of play is an attack on the H17 stone. \*4 C17, however, is the simplest line of play, and makes a safe corner.

5 B17

This is Joseki [see Even Joseki #8, Vol 2 No 1]. \*5 D16 would be an error; \*6 D17 then would leave W in a poor position.

6 D16

B need not fear \*7 C18, because \*8 C15, \*9 D17+, \*10 B16. Since there are no Ko threats of sufficient magnitude at this early stage of the game, White

must fill: \*11 C17. Now \*12 D15, \*13 E18, \*14 F17, and W must connect with 15 F18. Finally B secures a large territory on the left border with \*16 C11.

7 C15

\*B15 is a frequent alternative in even games. Now Black must immediately guard against \*C18, therefore:

8 C18

9 D13

It would be unwise for W to tenuki; \*10 D13 would be a powerful stroke.

10 C7

If we consider the white strength on the left border, as against his lonely post at H17, we see that White would have welcomed the opportunity to enlarge his left border by attacking the D4 stone from the vicinity of C8. This would have been good double purpose play. The alternative of attacking the Q16 corner with a play at O17 is not as attractive to W; it is more nearly a single-purpose play. We see, then, the reasoning that led Black to choose 10 C7 in preference to 10 N17.

11 O17

Not C9 at this time, for then \*12 L17 would sandwich the H17 stone with great advantage.

12 Q14

\*R13 is also possible. This third line reply, however, is somewhat more solid than Q14, which because of its lightness and flexibility for further development is to be recommended in the three stone Fuseki. Because of the presence of \*H17, W would welcome B's choice of the O16 Joseki at this point.

13 R12

Other possibilities are R9, R10 or R11; R12 is chosen in this case because of its effectiveness as a base for W to make a living on the lower border. A good alternative line of play would have been \*14 R9, \*15 P12, \*16 O14, \*17 N16, \*18 P17.

15 O3

To attack with \*15 R6 would not be

Bruno Rüger

desirable. After a reply at \*04, Black would have easy play on the south side.

16 P3

A powerful attack, better in this case than \*Q6 because of the presence of \*K3.

17 04

18 Q6

19 K5

At this point W would like to play K3, but B is there already. \*K5 has a sketchy relation to \*04 while threatening to invade between D4 and K3.

20 H4

\*H4 is the correct form after \*K3, \*K5. If \*19 L5 had been played, then \*20 J4 would have been correct. These relations between attacking and defending stones occur frequently, and the beginner should remember them.

21 R9

Uchi komi at C3 was a temptation for W, but he would thereby lose sente, giving Black opportunity for a squeeze play at R9.

22 D3

23 S6

24 R4

A stodgy, purely defensive play, but necessary. \*24 R5? \*25 R3! \*24 S4? \*25 R5, \*26 Q5, \*27 R3, \*28 R4, \*29 P2!

25 P15

26 Q15

27 Q18

W strengthens his H17-O17 territory, while attacking the black corner.

28 R17

\*28 O13 would also be good, but R17 is pretty big and removes all fear that the corner stones might be killed. When Black has the choice between two plays of nearly equal value, he should select the more secure, especially in a handicap game.

29 C9

This is the biggest remaining point.

30 L5

\*D9 is also possible, but the L5 attack is stronger.

31 L6

Better than O6 immediately.

32 N5

33 O6

34 M6

35 O8

36 L7

Complications can follow if this play is omitted. Now if B could play D9, the game would be decided; W therefore takes action in this area.

37 E8

38 B9

Better than E7 immediately.

39 B10

Because W has already played at E8 he cannot now play the usual 39 B8.

40 E7

42 E6

43 G8

44 B8

45 C10

46 B18

Looks small, but is important. Otherwise W attacks the corner by extension from H17, making his border still bigger and safer.

47 N15

Secures the white border territory and threatens to shut B in by a play at P13.

48 Q12

49 Q11

If 49 R13, then \*50 Q13 with later complications for White.

50 R13

51 P12

52 Q13

53 S12

If 53 R11, B makes himself secure with 54 L9.

54 P11

55 Q10

56 O12

57 H5

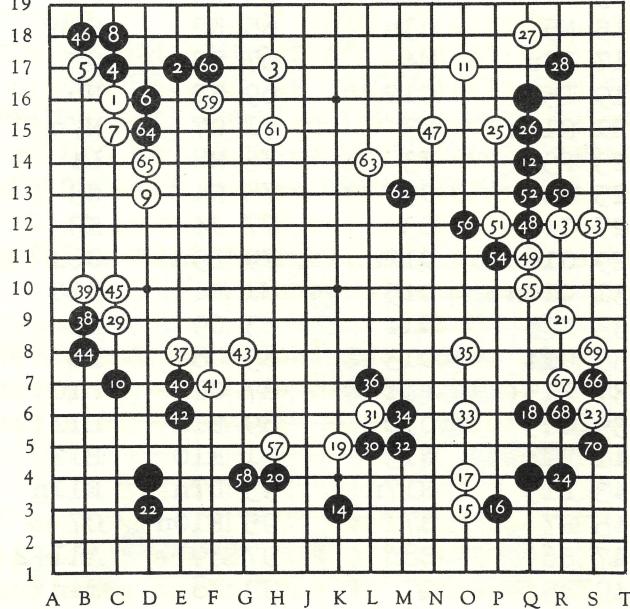
58 G4

59 F16

If \*59 P13, then \*60 P14 - which would be rather uncomfortable for W.

60 F17

(Concluded on page 47)



HONINBO SHUSAI - GO SEI-GEN 1933-34 GAME

We present the famous game referred to in the biographical note on Go Sei-gen in the previous issue. This trial of strength between the leading exponents of the "classical" and "new" Fuseki was one of the most important games of modern times in its effects on the development of Go. In this connection see Mr Rudolf Aron's letter in Volume 1, Number 2.

Both players have commented on the game, and in addition to paraphrases of most of these comments, we have felt it of interest to note whenever a play took more than one hour.

The game was played at Tokyo between October 1933 and February 1934. Honinbo Shusai won by two points.

Shusai, 9th Dan: 22 hours, 17 minutes  
Go Sei-gen, 5th Dan: 22 hrs, 6 minutes

Black	White	Black	White
1 R17n	C16n	51 R8	R9
3 D4	Q3n	53 Q8	Q6
5 K10n	Q16	55 Q9	R10
7 R16	Q15	57 08	Q11
9 P18	R6	59 R4	P6
11 K4	M3	61 06	05
13 D10n	E16	63 N5	P4
15 M5	O3n	65 R2	R3n
17 L3n	M4	67 S3	Q2
19 L5	C12	69 S2	N6
21 G10n	F3	71 07	M7n
23 F5	J3	73 M8	L4
25 G4	C3	75 N4	N3
27 C4	D3	77 J4	K3
29 O16	Q12n	79 L9n	C6n
31 Q10n	O15	81 E4	C10
33 N15	N14	83 C9	D9
35 O14	O13	85 C8	D8
37 P15+	P14	87 C11	B10
39 O15	O10	89 B11	D11
41 P7n	N13	91 E10	B12
43 L15	H17n	93 D7n	E11n
45 R7	S7	95 F10n	C7
47 S6	S8n	97 A9	A11+2
49 S5	Q7	99 E8	B4n

°1 - 5. Creative innovations in the game of Go are to be welcomed with sympathetic interest, and it is to be regretted that Black's opening plays, characteristic of Shin Fuseki, have already been found wanting and are falling into disuse. [S]

In later years Go Sei-gen no longer recommended K10 during the Fuseki part of the game, saying that it made for harder play later because it is a "one-way" play. [That is: a stone may be placed to seize territory, or with a view to later broader influence. It is best that each stone in the Fuseki period serve both purposes.] The K10 play is purely influence, and by committing the player to a continuation consistent with this strategy, makes for a more difficult game.

°2 - 4. W begins with, and adheres to the "classical" line of play; this should be viewed as simply an expression of my personal faith. [S]

[A somewhat cryptic statement but we are advised that it cannot be clarified without at the same time distorting it. It must be recalled that Go, in the Japanese view, has spiritual values, and that Shusai, already in semi-retirement, had given a life-time to it. The word "faith" is to be taken literally in this context.]

\*13 D10. Somewhat weak. \*13 E16, then later \*O16, would have been better. [Or \*13 F16, and later \*O14 - see Go Sei-gen's concluding comments.]

\*16 O3. \*C12 would have been stronger, but I did not want to leave myself open to a black play at O3. Later I realized I could have answered \*O3 with P4 quite satisfactorily. The continuation might be as in Figure 1. Or the following sequence as later suggested by Go Sei-gen: \*16 F3, \*D6, \*K3, \*J3, \*J4, also strong for White.

\*17 L3. B should have played O16 instead, then \*Q12 and \*R13.

\*21 G10. Better \*21 O16, whence \*22 Q12 and \*23 H16.

Honinbo Shusai - Go Sei-gen

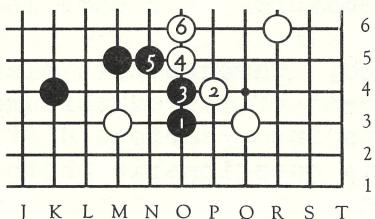


Figure 1

\*30 Q12. Time 1:13

\*31 Q10. Go Sei-gen thought that he might have played G17 to better advantage, but Shusai commented that Q10 was good.

\*41 P7. If \*G17 instead, then \*07. If \*41 N13 then \*42 O12, \*43 M14+, \*44 H17; or \*43 F17 and \*44 M14. In each case W would have the better of it.

\*44 H17. W dare not play Q8 instead exposing his upper left corner to a strong attack at G17. Go Sei-gen commented that H17 was excellent oba at this moment.

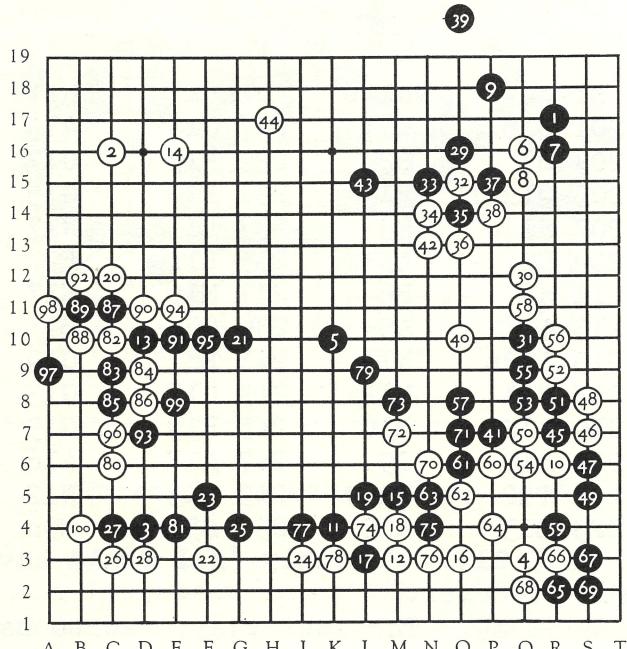
\*48 S8. Time 1:26

\*66 R3. In view of later Ko threats \*Q2 would have been better. [S]

\*72 M7. \*L4 instead would be premature. [S]

\*79 L9. The sequence shown in Figure 2, concluding with \*89 L9 or C10 would have been superior.

\*80 C6. Time 3:1!



1 - 100

\*93 D7. \*E11 was stronger. [But according to Go Sei-gen after \*93 E11, W may play C7, then \*A11, \*B8, \*D12, \*F8. This would be poor for Black.]

\*94 E11. Time 1:4

\*95 F10. Go Sei-gen thought that he should have played H3 instead, then \*H2 and \*G2, but Honinbo Shusai preferred the more secure \*95 F10.

\*100 B4. Not \*R15 because \*B4. [S]

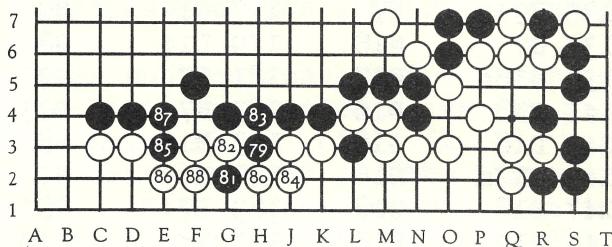


Figure 2

Black	White	Black	White
101 S14n	C5	109 F6n	E2n
103 R13	S12	111 F2n	D2
105 K17n	G3n	113 H3	H2
107 E3	E6	115 H4	G2

\*101 S14. Shusai thought that now a play at \*H3 should have been tried.

\*105 K17. Again Shusai favored \*H3. Time 1:29.

\*106 G3. Poor. \*E6 was called for, then \*F6 and \*Q13. [S]

\*107 E3. This puts White in an uncomfortable position. Time 1:8. [S]

\*109 F6. No. \*E9+2 would have increased W's embarrassment more effectively.

\*110 E2. Time 3:37!

\*111 F2. It is difficult to say whether \*H3 would not have been better.

\*117 F17. W obtains an overwhelming superiority by the sequence of Fig. 3.

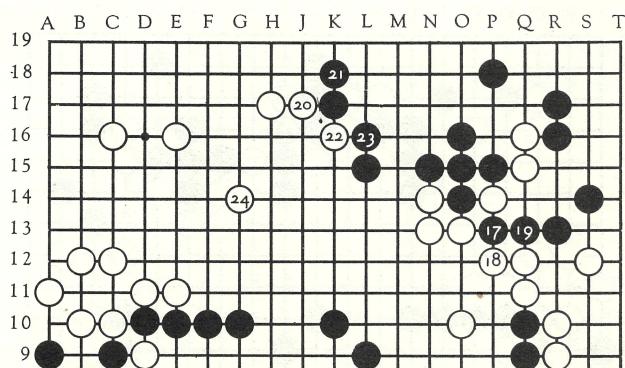


Figure 3

Honinbo Shusai - Go Sei-gen

Black	White	Black	White
117 F17n	J17n	159 F4	H8n
119 D17	C17	161 J8n	K12
121 G16n	H15n	163 F12	F11
123 G15	K15	165 H10	J14
125 H16	J16	167 J12	J11
127 H14n	L16	169 J13	K13
129 M15	L17	171 K11	F13
131 P13	P12	173 L14	J10
133 Q13	E7	175 J9	H12
135 E9+2	F7	177 G14	N9
137 G7	N18	179 D14	N8
139 C18n	E17	181 T7	T9
141 E18	D16	183 N7	D13
143 D18	G18	185 M11n	P8
145 B17n	B16	187 M6+	09
147 B18	O18	189 L7+	F8
149 P19	F18	191 G8	P10
151 E19	G12	193 R12	S11
153 K14	J15	195 C14n	E14
155 F14	H11	197 G11	E12+
157 H13n	E5	199 E15	E13

\*118 J17. White must engage in this life or death struggle, there is no other way to win the game. [S]

\*121 G16. \*F16 instead might have been stronger.

\*122 H15. Time 1:10

\*127 H14. Figure 4 shows the continuation if \*127 G14. This is difficult play for W, but it appears that he can avoid serious loss. Since W has no Ko threats of consequence, \*130 M15 instead of L17 would be out of the question; it leads to Ko through \*131 M16, \*132 L14+, \*133 L17, \*134 M17. [S]

\*139 C18. Shusai expected \*E14 here.

\*145 B17. It would have been better for Black to protect against the cut at F18.

\*157 H13. Honinbo thought this was

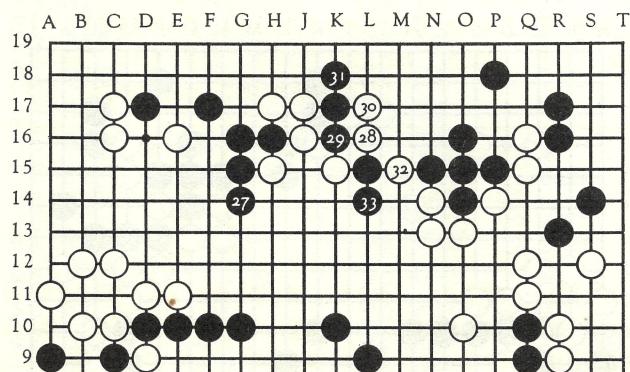


Figure 4

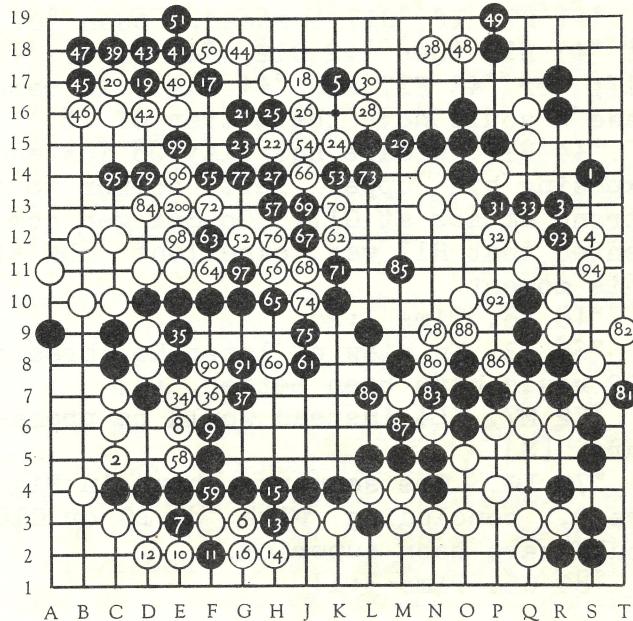
a bit premature. \*F12 came into consideration.

\*160 H8. Through this play and the later threat of a breakthrough at N9, Black gets into serious difficulties, and it is questionable whether he can still win.

\*161 J8. Go Sei-gen meditated for one hour and 25 minutes before deciding on this dangerous play, but there was no easy way out.

\*185 M11. Time 1 hour.

\*195 C14. \*E14 might have been better here.



101 - 200

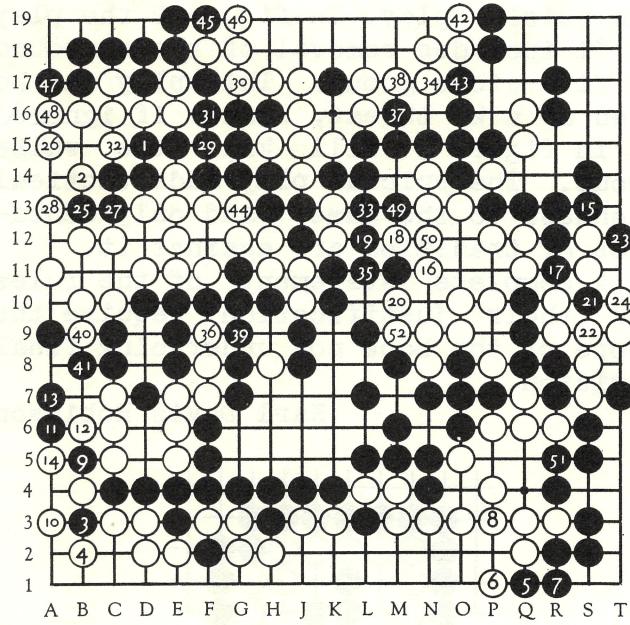
Black	White	Black	White
201 D15	B14	227 C13	A13
203 B3	B2	229 F15	G17
205 Q1	P1	231 F16	C15
207 R1	P3	233 L13+2	N17
209 B5	A3+	235 L11	F9
211 A6	B6	237 M16	M17
213 A7	A5+	239 G9	B9
215 S13n	N11	241 B8	O19
217 R11	M12	243 O17	G13
219 L12	M10	245 F19	G19
221 S10	S9	247 A17	A16
223 T12	T10+	249 M13	N12
225 B13	A15	251 R5	M9n

\*215 S13. Possibly \*N11 would have been stronger.

\*252 M9. The last play; White has won by two points. Honinbo Shusai added: I have played, in all, eight impor-

tant decisive games, (one against the late Nakagawa 8th Dan, another against Karigane) and even though I have won each one of them, there was no opponent so formidable as young Go Sei-gen.

Go Sei-gen's final comment may be paraphrased as follows: This game was played when I was changing my style, and started with an extraordinary Fusuki. I question whether the White counter-measures were always the best which could have been chosen. For example \*12 M3 gave Black the opportunity for \*13 F16, whence \*14 D14, \*15 O16, \*16 Q12, \*17 D10, creating a situation favorable to Black. Actually Black played the less forceful 13 D10, however. In the mid-game several separate battles can be distinguished (50-69; 70-79; 80-99; 117-130) and the game remained undecided. Then Black tumbled at 145 and when White made his excellent play at 160, the general situation was determined. What an unforgettable game!



201 - 252

#### Three Stone Game - Concluded

61 H15            62 M13

An important extension threatening a reduction of W's area. A White play at P13 would now be more pointless than ever.

#### THE STRUCTURE OF GO: A Letter to the Editor

Sir:

Go players decide by mutual agreement which stones are dead and that the game is over. These conventions are the simplest means of finishing the game, and they almost always work. But two recent publications (articles by Mr C C Ing and Professor L S Yang, AGJ, IV, 1) show that these informal conventions need the support of formal rules.

These publications, and a reference to the Robinson-Olmsted rules by Professor Ralph H Fox (AGJ, II, 3) suggest a brief preview of "The Structure of Go" - which is the report of an investigation started by Dr John M H Olmsted and myself some fourteen years ago, and they also tend to force our hand. We would prefer to let the book speak for itself; but final revision, being an extra-curricular activity, requires still more time. In the space here available we can speak only in general terms. Details, and the qualifications required by a condensed summary, must await final publication.

Our thesis might be stated as follows:

(1) The shift from the wei-ch'i to the igo concept of territory - from points both occupied and surrounded, to points surrounded minus captured and dead stones - converted a logical into an illogical game structure. In igo, situations exist which cannot be resolved by actual play but require ex-cathedra decisions by an authority. (Nippon Kiin Igo Kiyaku contains such decisions made after at least two decades of discussion and compromise by Nippon Kiin's professional players. In view of the magnitude of the task,

(Continued on page 48)

63 L14	64 D15
65 D14	66 S7
67 R7	68 R6
69 S8	70 S5

With this last series of plays B makes the corner completely safe and retains sente. The game is now decisively his.

Letter to the Editor

Nippon Kiin deserves credit for making definite and unequivocal decisions in all disputed situations, whatever we may think of the decisions.)

(2) In a revised wei-ch'i, all anomalous and indeterminate situations can be resolved by actual play. A shift to the wei-ch'i count - with territory defined as points both occupied and surrounded - would solve the problem of an irrational go. But Americans who learned the game under Japanese tutelage are not likely to accept the wei-ch'i count.

(3) There is, therefore, need for rules which will restore the ancient logic of the game, resolve anomalous situations by actual play, and yet retain the convenience of the igo count. In "The Structure of Go" we have developed such rules. They provide for formal ending of a game (when necessary) by a series of pass-plays. Each pass-play penalizes the player one point. In combination with the rule of generalized Ko, (see below) these rules result in endings which are logical and free from anomalous situations. The simplest settlement of a game is still by mutual agreement, and invocation of the rules is required only on the occasions when agreement cannot be reached.

In order to justify our rules we investigated the mathematical foundation of the structure of go, and reconstructed from internal and linguistic evidence a possible course of development from an assumed primitive form of the game which we call *yi*, the earliest known name for the game. The preliminary edition of our book, published in 1941 [of which no copies are available] anticipates in all respects the Taiwan (Formosa) Wei-ch'i Association rules. What we then called reconciled wei-ch'i shows also three further changes:

(1) The Wei-ch'i Association rules prevent an earned point when the first player fills the last dame. But certain other points earned by occupation are not earned points in igo. An example is one-sided dame, figure 1. There are two dame that can be filled

by Black, earning two points in wei-ch'i. But if White fills one of these dame, he will lose his group. Our 1941 rules for reconciled wei-ch'i prevent such occupation earned points.

(2) In the 1941 publication we advocated generalized ko: prohibition of a board play which repeats a whole-board position previously existing. This prevents a drawn game by cyclic repeat. Triple ko, chosai, and other cyclic situations are played out on their merits. As in classical ko, the outcome depends upon the ko threat balance. We submit that a drawn game is justified only in the case of jigo (equality of points), and that a drawn game by cyclic repeat is contrary to the spirit of the game. Generalized ko was first suggested, so far as we know, by Hajima Yasunaga.

A minor deviation from traditional wei-ch'i and igo in our 1941 rules is the suicide play. In figure 2 the play of \*1 includes removal of the surrounded five-stone group. This play can be used as a ko threat, since if ignored \*3 in figure 3 will kill the white group. The suicide play adds tactical richness to the game, and only centuries of tradition are against it.

A complete statement of the rules and their justification require the scope of the book now undergoing final revision.

Karl Davis Robinson

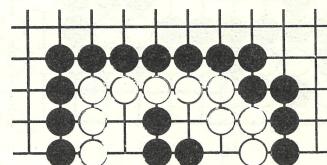


Figure 1

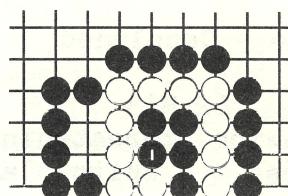


Figure 2

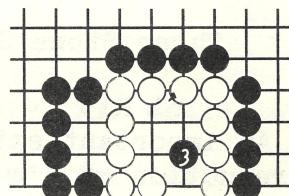


Figure 3

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Total	803.61	(596.14)

Disbursements

	1953	1952
Journal - 4 issues, Typing, Printing and Photography	\$445.36	(\$342.38)
Postage	53.00	( 38.00)
Stationery	57.88	( 32.25)
Miscellaneous	16.40	( 12.05)
Bank Service Charge	2.85	( 4.85)
Total Disbursements	575.49	( 429.53)
C.O.H. Oct. 31, 1953	228.12	( 166.61)
Total	803.61	( 596.14)

(An In-Out item not shown in the above figures is the \$128.00 collected and disbursed by the Association in the "Masubuchi Drive".)

## THE AMERICAN GO JOURNAL

Volume 4 No 3 1/2

November 1953

As many of our readers know, Miss Tatsuko Masubuchi, fifth degree professional master, has been visiting this country. Her stay in New York has been a memorable experience for us; a more complete account will be found in the next issue of the Journal. At the moment, we mention Miss Masubuchi's visit as apology for the fact that the December issue of the Journal will be mailed a month or so late - we have been so pleasantly occupied that we haven't done our homework.

So that our avid subscribers will not feel completely neglected, we are sharing with you a letter from Dr Walter Marseille which interested us. (We wish such valuable contributions were more frequent) And miscellany, such as the fact that the time for annual reports, the payment of dues and the election of officers is again upon us.

## Organization Business

The annual report of the Treasurer follows. As in the past, it covers operations from one October to the end of the next - a period chosen for convenience so that it can be sent out in advance of the annual meeting. For comparison, last year's figures are also given.

Receipts

	1953	1952
Cash on hand November 1, 1952 (1951 Memberships)	<u>\$166.61</u>	(\$81.64) 35.00)
1953 Memberships, regular	483.00	(378.00)
1953 " student	5.50	( 9.00)
1954-5 Memberships	9.00	( 3.00)
Sale of Back Issues	117.00	( 80.25)
Donations	22.50	( 9.25)
Receipts	<u>637.00</u>	(514.50)
Total	<u>803.61</u>	(596.14)

Disbursements

	1953	1952
Journal - 4 issues, Typing, Printing and Photography	\$445.36	(\$342.38)
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It is the judgement of the Executive Committee that it would be advisable to increase the annual dues of the Association from three to four dollars. It will be noted that we have been keeping our heads above water only because of the demand for back issues. This is living on our capital, in a sense, and cannot continue - for the simple reason that our stock of back issues is approaching depletion. We hope that this increase meets with the approval of the membership - an approval which can be most eloquently expressed by writing checks payable to the Association, now!

The annual meeting of the Association will be held at 8 P.M. on January 11th, 1954, at the Marshall Chess Club, New York City. The President has appointed a Committee to receive and make nominations for officers for the coming year; members are requested to suggest names to this Committee, which consists of:

Mr Fritz Kastilan, Chairman

Dr Ralph H Fox

Mr Takao Matsuda

• • • • •

The next volume of our Journal will be Number 5. At one time, five years of continuous publication looked like a visionary goal. It will soon be an accomplished fact, Deo volente. How about the next five years? We think the Journal is of value in promoting Go, in that it helps the semi-experienced player to gain strength. (New players are not likely to be attracted by anything so formidable and technical as the Journal; it is up to the enthusiastic old player to catch the new fish!) So we would like to keep the Journal going. Whether we will or not, beyond next year, depends on whether or not we can get more help in polishing articles, getting them ready for typing, and finally proof-reading them. Of course, not one of our gentle readers is under any obligation to help - any more than your Editors are under obligation to continue. We merely think it fair to point out that if everyone says "Let George do it", George is going to quit sooner than he otherwise might. (Yours sincerely, George.)

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Letters such as the following, stating and clarifying general strategic principles, are most valuable, and we wish they were more frequent. It might be remarked that we withheld complete confidence in the master's comments because of the very indirect route (through the German) by which they reached us. Mr Rüger does not always make it clear whether the comments in his publications are his own or those of a Japanese master. He does admit making some revisions - a weakness that all editors share.

## A LETTER TO THE EDITOR

Sir:

With much sympathy I have noted the two editorial comments to the 5-stone handicap opening...(on White 45 and Black 58, page 23, Vol 4, No 2). You have given vent to the frustrated feeling of "What is going on here - this cannot be right, or can it?" which we so often experience when we study Japanese fuseki analyses. Only, you have put it very mildly when you said, "We may wonder why White P11 is not followed more promptly by a black play to end the danger in the corner," and when you later politely cover up for the master by commenting, "... but of course White cannot always take time to make his groups completely safe in a five stone game." In an earlier contribution I have insisted that Japanese masters do "swindle"; therefore I would like to remove the two apparent contradictions that you found in this fuseki study and thus help to clarify the meaning of Japanese comments in general.

It is one thing that the masters use "hamete" (trick moves that incur disadvantage when correctly answered, but yield extra dividends when treated incorrectly) in games with high handicap; it is another thing to assume that they would introduce hamete into didactical fuseki studies. The latter, to the best of my knowledge just is not done (unless, of course, it is done explicitly and with an explanation of the correct counter-play). Consequently, there would be something very wrong with this fuseki if there were not perfectly good answers to the criticisms implied in your comments.

If you analyze the danger that exists "in" the SE corner after White 45, you will find that it is not so much "in" the corner as in the whole region between Black L3, N4 and Q4: White can make Ko by answering Black Q1 with R1 and use the fact that it takes four moves to kill his temporary position in the corner to cut not only at P3 and Q5, but later on also between L3 and N4 and, depending on Black's line of play, perhaps even between N4 and N6. Now, against these possibilities Black does take immediate remedial action by 46 H6 - a move which forces White to press against L3 with a subsequent strengthening of the whole black position. It is true that the danger is not entirely eliminated, but the remaining white threat concerns only the black men at R5 and S4, and protection against that threat can be postponed until later (see Black 64 and 68).

For Black to play 46 R3 or similarly would be a waste. For this reason Black follows the rule that a position which is almost safe is best defended by pushing a weak group of the opponent's against it.

Now to the second puzzle. If Black after 58 should play J4 as you suggest, White cannot make two eyes, but he can run away by L7 (if then B. M8, W. L8 and subsequently J8; note that after White L7 a white move on G5 becomes a very strong threat, and also that in any attempts of Black to lead out J4 it seems that he cannot capture the white stones on H3 - which means that Black J4 gains very little unless White lost the whole group). Since the strategic advantage of L7 for White is great, J4 would be a poor move. It should be noted that the same is true in all situations

Letter to the Editor continued

where a premature "nakate" (move inside a hostile group to destroy its eyes) is attempted. The fact that the opponent (in this case White) is forced to answer tends to obscure the more relevant fact that the over-keen attacker loses points with every move in further pursuit of a group that cannot be killed. Even taking into account some black gain around J4 (assuming correct black continuation after the mistake of B. J4) I would estimate the black loss through the exchange of the two moves B. J4 and W. L7 at seven to ten points. That is quite a lot. In most cases the attacker will pursue the incorrect line of play for more than one or two moves with a consequent loss of perhaps fifteen or twenty points. From this follows that premature nakate is a much more damaging mistake than, say, a mediocre defensive move. A player making nakate should, therefore, think twice and be aware of the implication of his move - nakate means, in all probability, that the whole game will be decided in the ensuing local action. Another way of putting it is to say that premature nakate is the safest method to lose sente without that fact being quite obvious.

It should be noted that the above argument is on the fictitious basis of "what would White answer to Black J4 after the 58th move?" - fictitious because after the 58th move it is White's turn. And what does White play? White's 59, 61 and then again 67 re-enforce White's group at the right edge, because without this re-enforcement the above suggested escape of White's lower group by W. L7 would lead to the loss of that right edge group. In other words, the question that you have raised in your comment after the 58th move is actually answered by White's 59th move. Now, your question should be revived and asked again of the final position given because after B. 68, White's escape by L7 would again be at the expense of a dangerous weakening of the right edge group. Therefore, White 69 should probably be something like O7 (but L7 or G5 should also be considered).

The point that bears repeating is the risk involved in a nakate move - if it does not kill, it usually is a serious mistake. But, then, the point I really wanted to make is: Never underestimate the comments by Japanese masters. As a rule they stem from professionals above the 5th rank and are of unquestionable reliability. The trouble is not in any lack of reliability but rather in their deplorable brevity, which often leaves points obscured that most American players would like to have explained. In my experience, you will always arrive at correct conclusions when you take the master's comment as an established truth. This leads into a kind of backward arguing. In the present case this backward argument would run something like this: since it is too obvious that B. J4 would destroy W's eyes, there must be another way for White to live, for otherwise the master's comment about W. 51 securing the white position by a sacrifice that keeps sente would be invalid. I will admit, however, that it is not always easy to believe what the masters say and to cultivate at the same time one's independent judgment - in the margins of my Japanese books on Go there are numerous question marks of long standing.

Sincerely,

Walter W Marseille

THE AMERICAN GO ASSOCIATION, 23 West 10th Street, New York 11, N.Y.

Equipment List - issued December 1953

Please Note: THE ASSOCIATION does not handle or sell equipment; it only supplies information as best it can. Prices are subject to change without notification.

Japanese stones, bowls and boards. Obtaining these from Japan is subject to three difficulties: prices may change in the interval between ordering and delivery, orders are subject to great delay, and the U.S. Customs is capriciously variable in amount of duty levied. Therefore we have given up trying to keep up to date. The greatest difficulties have arisen on orders for thick Go-bans. On other items those interested should write for information directly to Bright Star Trading Co., Hirakata P.O. Box No.11, Osaka, Japan.

Katagiri and Co., 224 East 59th Street, New York City, sell a complete imported set for \$15.00 plus postage. The wooden folding boards are not as attractive as the Bright Star ones, but otherwise the set is about the same as Bright Star's grade "C" stones and chestnut tsubos. (The present Bright Star price for such a set - with the better board, would be \$15.30.) If enough interest is shown, Katagiris will enlarge their stock.

Joseph Drueke Co., Grand Rapids 3, Michigan, handles both imported and domestic equipment. We have seen no samples, and have no details on prices.

COMPLETE DOMESTIC SET: Stones made of catalin (a heavy unbreakable plastic) which in our opinion compare well with the better Japanese stones, in plastic bowls, and with a 19 x 19 cardboard board, at \$19.50 the set, may be ordered from Mr Henry Westphalen, 73 Serpentine Road, Tenafly, New Jersey. Boards only, 75 cents each, two for \$1.35. (Postage included)

STONES ONLY: in the form of small poker chips, in plastic boxes, at a price of \$2.00, may be ordered from: Mr G. Robert Leopold, 145 East 49th Street, New York 17, New York. (Postage included)

GO LITERATURE

The Game of Go, by Lester and Elizabeth Morris. A 23 page booklet giving the rules and an illustrative game. Intended for those previously unacquainted with the game. Price 25 cents, payable in stamps. Order from: Mr Lester H. Morris, 25 Wilmer Street, Madison, New Jersey.  
Modern Chess Strategy, by Edward Lasker. Contains a valuable appendix on Go. Order from your bookseller. Price \$4.50 plus postage.  
The American Go Journal, a quarterly published by the American Go Association. This is a "MUST" for every Go player! Subscription included with membership in the American Go Association. Membership dues \$4.00 a year. Please make checks payable to THE AMERICAN GO ASSOCIATION, and send to: Mrs. Lester H. Morris, Treas., 25 Wilmer Street, Madison, New Jersey.